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Shamans performed their feats at these celebrations.

In times of starvation they would go to other tribes to sing for them in order to receive gifts. The Pima also came in this fashion when they knew the Maricopa had plenty. Several days before the Maricopa set out they sent one of their number to the host village, provided with as many sticks as there were families intending to visit. A Pima man, acting for the hosts, collected an identical number to aid his memory. After the group arrived, these two told off each Maricopa family to the care of a Pima household. The latter would feed them in the evening and after the meal all gathered to dance. During the dance the Pima made gifts to their visitors: beads, baskets, bundles of mesquite beans or wheat, great jugs of sahuaro syrup, horses, and cattle. After their return the Maricopa would trade these among themselves until each had what he lacked.[2]

The Mountain Killdeer song had two disparate performances associated with it; one a display of power, the other a dance. In the display according to Kutox, the singer caused models of butterflies to flutter in time to his tune. A circular, roofless enclosure of willow poles was built, walled in with leafy branches. Across the top ran a series of parallel strings along which many yellow butterflies, cut out of mountain sheep skin, were tied. The singer sat at the center of the enclosure, which was about twenty feet in diameter and seven feet high. Others also sat within it to help him sing. As he sang, he beat on an inverted basket with one hand, scraping a stick (a foot long) on it with the other. "This made the butterflies look as though they were fluttering, as though they were dancing." This was simply a feat, not for curing.

The dance form coupled with the Mountain Killdeer song was used in the war dance (the performance preparatory to setting out to war), but also on other occasions. At the latter, Pima attended and a clown took part. Again the singer was seated. The dancers remained in hiding until he began to beat his basket: they then came forward in single file. Ten girls and ten young

[2] I was not told of the guest assuming the host's name, as recorded by Russell (*Pima Indians*, p. 171).

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535 men took part, alternating in the line, with a man leading. Their bodies were painted white and red. Good-looking, long haired girls were chosen. Every dancer carried in each hand a four-foot stick, painted red and white, and along which were fastened al- [532] ternately little wooden birds painted to resemble the mountain killdeer and butterflies made of deer skin or mountain sheep skin, with feathers between. The file of dancers stepped slowly and jerkily forward in a circular course, counterclockwise, around the singer. They stooped, thrusting their sticks forward alternately with each step, piston-rod fashion. The sticks were grasped by the middle. At the "chorus" they crossed them in front.

[618] When the Pima attended, some of their women would hang on to the sides of the dancers, men or girls, and go with them to dance in the dance space. Relatives of those dancers who had [431] Pima companions then made gifts to the latter: necklaces, beads, shawls, blankets, and the like.[3] Finally the Pima chief would tell the Pima participants to leave off and let the dancers perform.

535 A clown was described in connection with this dance by Ku-
536 tox, as participating in any dance by Last Star. He was an active man, carried a long pointed stick in his hand as a spear, and had his face painted or wore a mask. When he wore face paint, one half of his face was red, the other black, "to appear comical," and a headdress woven of willow twigs as a disguise. The mask sometimes worn was of cotton cloth, bag-shaped, with a long nose of cloth, and a mouth painted on it, with fringes to represent whiskers. The essential part of any costume he might wear was a strong belt: a mescal fiber rope, or of cloth. He danced violently, principally by himself, used inverted speech (but not inverted actions), and in general, tried to behave ludicrously. If he joined the ring of dancers, he would not let women grasp his hand but would jerk away. Women would lay hold of his belt trying to dance with him, but he would whirl them around. His relatives would then make presents to these women. This clown was called ʊokwutai'ʌs, an unanalyzable word.

[3] Precisely as in the Pima "name song," the begging performance mentioned above.

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Such masks (iʊ̆̆matað'm) were said by Last Star to have come into use only in his parents' day, that is, in the middle of the last century. He did not know where they derived the idea. 173 536

A combination of these two forms of the Mountain Killdeer dance was described by Last Star. He had heard it referred to as the greatest dance they had ever had. (It occurred before he was born.) "Once" the singer had made a large circular enclosure of arrowweeds stuck into the ground. It was provided with four openings, one at each of the cardinal points, and within each opening a pole was set up. From each pole hung an image of a butterfly made of leather: that on the east pole was painted white and black, on the west yellow, north blue, and south black. When the dancers entered, "their breathing and dust" made the butterflies flutter as though dancing. The singer sat on the western side within the enclosure, together with several men who sang with him; all scraping on a single basket. Behind them were some women who also sang with them. The audience entered by east, south, and west openings to sit about inside. The dancers were mostly young women and men. Each was provided with a stick bearing many pendent feathers: in their other hands they each held a skin image of a butterfly. They kept time with their sticks, moving their arms piston-rod fashion. When the "chorus" was sung, they held these objects high. The dancers entered by the northern opening, moving in a counterclockwise course in single file within the enclosure. There was no masked clown at this dance. This dance occurred at an occasion for jollification; not when news of slain enemies had been received. 173 535 [532]

The last time this dance was given, according to the same informant, the enclosure was presumably lacking. Each dancer held an image of the mountain killdeer in one hand with which to keep time; something else in the other. The image was made from the chocolate-colored root of a plant growing near the river, in shape resembling a sweet potato. A band scraped white resembled that about the neck of this bird. The image was mounted on a stick.[4] [532]

[4] It is possible that the Mountain Killdeer performance and the masked clown are to be identified with the Vikita-Navitco dance complex of the Papago and [171]